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STAGE MANAGER'S BOOK

OKOHAMA MAID

A Japanese Comic Operetta
in Two Acts

By ARTHUR A. PENN.

These Stage Directions
ARE PREPARED BY THE AUTHOR.

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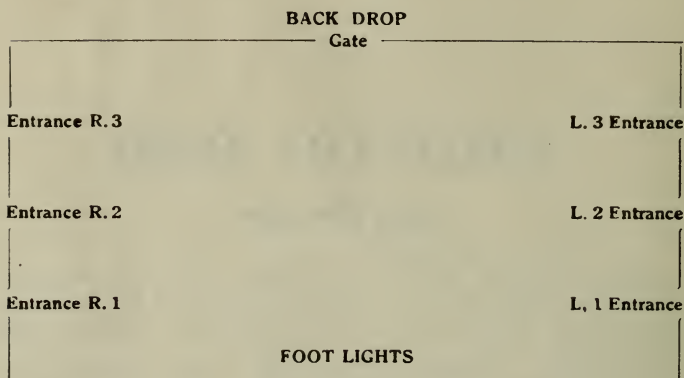
YOKOHAMA MAID

Stage Directions

The back-drop should, if possible, show the famous mountain, Fuji Yami, in the distance, and the borders and wings can be such as to carry out the general idea of a garden. If such a back-drop is not convenient to secure, any tasteful exterior will do. Those who desire to save expense may use the same back-drop for the second act. A garden seat or bench can be introduced on either side of the stage, but it is better to leave the stage as clear as possible, particularly where the dimensions of a local stage are limited. In these days of the almost universal use of electricity, it is a comparatively easy matter to obtain excellent lighting effects, and these should be taken full advantage of during the action of this Operetta.

The directions given in this booklet must be taken in conjunction with those printed in the Libretto, where the various entrances and exits for the different characters are plainly indicated. For convenience' sake, the suggestions here given are grouped under the various musical numbers. This makes it easy to follow. A careful attention to all the details printed here will ensure a smooth and effective performance. There should be three entrances on either side of the stage, formed by the wings, and one in centre back, preferably in the form of a gateway. If the stage is not deep enough to permit of three entrances on either side, two will be

found sufficient. A diagram showing these entrances would appear thus:—



In grouping the members of the Chorus for their various numbers, care must be taken not to separate the various voices. Keep the sopranos together; the same with the altos, tenors and basses. Otherwise, the musical effect will be marred quite unnecessarily. Much attention should be given to the words of the choruses in every case. They all have a direct bearing on the story and its action, and proper gestures and action are invariably suggested by them.

No. 1.

Yokohama Maid does not open with the conventional chorus. An unusual and impressive effect is gained by having the Herald appear alone at the opening and outline in song the course of the story and what led up to it. Great care should be exercised with this number, as a good beginning means everything. The Herald, in delivering his song, should on no account be hurried. Let him take his time and "point" his lines well. There are two ways in which the chorus can join in the refrain (*vocal score, p. 12*). You can make your choice. When the curtain goes up, the stage should be darkened, revealing only the Herald standing well down towards the footlights—erect and dignified. He should sing his story almost motionless. Recollect that the chorus sing-

ing the responses in this number is composed of female voices only. The girls should be grouped closely in the wings, left. (Where a large chorus is employed, group them also in wings, right.) From here, the leaders can watch the conductor's baton. Meantime, the lights remain low, until at the point where the female chorus begins to sing, the lighting is increased *very gradually*, being turned full on at the conclusion of No. 1.

The other way to stage this number is to have the Herald appear before the curtain and sing his song, with the ladies of the chorus grouped immediately behind the curtain, which is not raised, in this case, until the conclusion of No. 1. If this method is adopted, the chorus must leave the stage very quickly in order to be ready for their entrance to the music on *page 14* of the score.

No. 2.

Stage flooded with light. The Herald remains in centre of stage. Chorus enters two by two, walking. If boy and girl together, they should walk arm in arm, or with boy's arm around girl's waist. Chorus enters L. 2 and L. 3, except in case of an unusually numerous Chorus, when entrance can be made R. 2 and R. 3 as well. They should take up their positions on right of stage, extending in a crescent from footlights to centre gateway. When the girls have finished singing (*p. 15 vocal score*), there are four bars of music, during which the girls run over to L., assuming similar positions on that side of stage. Takasi remains dignified and stationary. Men come forward and form straight line each side of Takasi, who can join in the singing here. When the girls sing, "Not afraid of what, you say?" they run forward towards men, who half turn towards them. When the laugh passage starts (*bottom page 16*), men and girls resume original positions as when Chorus first entered.

No. 3.

At Tung-Waga's entrance, Chorus retains positions as just indicated. Takasi stands L. After Tung-Waga's greeting to the guests, the chorus change positions, with girls in a crescent each side of stage, and men in a line

across back, in front of gateway. Takasi is immediately in front of the men, and Tung-Waga occupies center of stage.

This song of Tung-Waga's is usually one of the biggest hits in the performance. The very combination of beautiful music with humorous words makes it a wonderful number good for many laughs as well as admiration for the vocal effects. Tung-Waga can get a tremendous amount of play in this number. Mock despair should be the dominating feature of her attitude. On *page 20*, at the line, "O powder puff!" she produces from a capacious bag that she carries, a powder-puff; at the next line, a jar of cold cream, which she holds up adoringly and gazes at imploringly. At the line, "O dainty rouge!" Tung-Waga goes through the motion of applying that commodity to the face and lips. *Page 21*—"The pow'rs you own", here she holds up puff, cream and mirror in an ecstasy of reverence. The Chorus must come in promptly on the last note of the Solo. While the Chorus sings, Tung-Waga repeats her business with variations. She can imitate the antics of a woman at her toilet table. *Page 23*—"I would have begged", etc.—Tung-Waga comes right down to the footlights. "Postpone their marriage"—Chorus comes forward in straight lines across front of stage. Where Chorus sings "a decade or two!" they raise both hands aloft, in an attitude of pleading. At the conclusion of the number, chorus breaks into groups. Fateddo and Knogudi enter L. 1, Fateddo preceding. The Chorus immediately crowd 'round Fateddo, some bowing and scraping, some smiling glibly, and others getting in his way.

No. 4.

Prior to this number, a point for Fateddo to remember is to accent strongly and exaggeratedly the "p's" in his speech about being "positively paralyzed with paroxysms of palsy." This is always good for a laugh.

When the music starts of No. 4, chorus take positions on right and left of stage, leaving the gateway, or back entrance, free. Takasi stands near R. 1, with Tung-Waga behind him, but nearer centre of stage; Fateddo is down-stage a little to left, with Knogudi behind him,

a little to his left. (Note: "down-stage" means towards footlights.) The chorus indulges in appropriate gestures during their singing. *Page 26*—"O Sing-a-Song is sweet sixteen"—Chorus turn to each other and emphasize the words by shaking forefinger at each other. At "O merry birthday bells ring out", they turn towards audience and raise right hands. A large gong off-stage should be sounded here once or twice to emphasize the effect. At the bottom of *page 27*, on the last two notes, O Sing-a-Song enters through the gateway, followed at once by Kissimee. She turns R. & L. in greeting to her guests, shaking hands with some. Knogudi makes for Kissimee.

Where O Sing-a-Song says, "Even a woman must speak the truth sometimes," she runs to Tung-Waga. Now follow the libretto directions carefully. Later, when Knogudi addresses Fateddo, "Your Ignorance will permit me to remind you," he bows to Fateddo obsequiously. Again, when Fateddo says to O Sing-a-Song, "Come, my blushing bride-to-be," etc., he approaches her holding his arms out. Replying to him, O Sing-a-Song, recoils quickly on her speech.

No. 5.

This Duet should not be hurried, and should, for the most part, be sung at the audience rather than to each other. The last movement, beginning "Love unrequited" (*page 30*) should be sung slowly. At the conclusion of the duet, Kissimee exits R. 1, and Knogudi L. 1. O Sing-a-Song then comes through the gateway once more and has the stage to herself for her song.

No. 6.

Plenty of scope here for action and effect. O Sing-a-Song should move about gracefully during the earlier part. Be sure and change the mood to despair at the passages marked respectively "doloroso" and "appassionato" on *page 32* of the score. At the conclusion of this number, O Sing-a-Song goes up-stage (*i.e.*, towards back). She is standing with back towards Fateddo when he enters. She turns swiftly to face him when he speaks.

When Fateddo, later, says "Fun!" he turns at once to audience to finish his line, "These women have a strange sense of humor."

No. 7.

Fateddo sings his part with great unction, and O Sing-a-Song with emphasis. They should be close to each other when singing those passages marked "Both" (*pages 36, 37 & 38*). The dance that follows should be in keeping with the whole spirit of the duet—Fateddo's motions indicative of pleasant anticipation; O Sing-a-Song's suggesting resignation and pride. They exit L. 1. Knogudi, Kissimee and Tung-Waga enter immediately through back gateway.

No. 8.

O Sing-a-Song's voice is heard in the distance, and the chorus responds off-stage, beginning to enter on last measure on *page 40*. Chorus then comes on, two by two, from entrances L. 3 and centre. They take up positions on R. of stage, the first comers proceeding during singing towards R. 1. They form this side of stage in three lines, curving from R. 1 to gateway. Tung-Waga, Kissimee and Knogudi stand down-stage, L., in order indicated. After the chorus ceases singing (*page 41*) there is a two-bar interlude, during which Knogudi moves to centre stage, looking around as he starts his solo, on the crowd and also at the audience. Kissimee sings her lines to audience (*page 42*), with hands clasped across her breast. Then Tung-Waga moves across to R., in front of Knogudi, for her solo. When the three sing their different lines together, (*page 43*), the chorus remain as they were; and near footlights, from R. to L., stand Tung-Waga, Knogudi and Kissimee, in that order. Immediately at finish of this short trio, Tung-Waga exits R. 1, while Knogudi and Kissimee, appearing to converse, go towards L. 3. *Page 44*—"Allegro"—O Sing-a-Song and Fateddo enter through gateway, Fateddo on R. O Sing-a-Song moves forward, turns towards Fateddo in rear, waving him away from her. Fateddo, as he sings "I cannot get enough of you", etc., rubs his hands together, and obsequiously approaches her. O Sing-a-Song, at "In two years more," comes down centre, leaving Fateddo contemplating her in rear. When it is his turn to sing, "As Mayoress of Kyboshō", he comes down-stage to her.

The Chorus starts singing (*page 45*) with great gusto.

"For the Mayor will come", etc.—here Chorus all imitate the beating of a big drum. "And to the music's martial hum"—all imitate holding a trumpet to the lips, with hand motions as if playing a slide-trombone. "Though the bride be blue"—all look dejected, placing forefinger and thumb of right hand to chin, and holding right elbow with left hand. "He'll give her a wedding ring"—each holds out left hand and pretends to place a ring on the left third finger.

Page 47—1st measure—Fateddo walks up-stage, quizzing the chorus. Knogudi comes down-stage to O Sing-a-Song, and kneels before her as he starts to sing his solo. When O Sing-a-Song sings "What, *You!*" she steps back a pace, startled. Kissimee, immediately following, comes forward towards both in impetuous fashion. When Knogudi resumes, "My love is as a lane", he slowly rises, singing this part to O Sing-a-Song deferentially, yet with a certain dignity.

There are many directions to be heeded on *page 48* of the score, and to facilitate following them, these directions will be given here to correspond with the number of the particular measure on this page. It is suggested that the director number the measures on this page, of which there are 22.

4th & 5th measures—Knogudi kneels again, taking O Sing-a-Song's left hand in both of his and bending over it.

9th measure—Knogudi rises, turns his head away, still holding O Sing-a-Song's hand.

10th measure—Knogudi releases O Sing-a-Song's hand.

11th measure—Fateddo stalks forward between Knogudi and O Sing-a-Song, to centre.

15th measure—Fateddo takes out an alarm clock from the folds of his dress, and consults it.

19th measure—Tung-Waga enters R. 1. Fateddo looks at her and points scornfully at her dilapidated valise.

20th measure—Tung-Waga puts down valise with a bang, and faces Fateddo determinedly.

22nd measure (last note)—Fateddo looks annoyed. Tung-Waga raises her hand at him warningly.

Page 49—Interlude marked “Moderato.” Chorus here line across stage, principals in front, O Sing-a-Song in centre.

Page 51—Second measure, where full chorus start singing, “She will come back to us,” all crowd towards foot-lights in same position as before. On last note (sung to the second syllable of “Ja-*pan*”), chorus begin retreating slowly up stage, parting to R. & L. as they do so. Principals remain well towards front. From here, follow the directions given at the end of Act 1 in the Libretto.

ACT II.

The stage is set very similarly to that for Act 1. If the same setting is used, however, introduce now a few Japanese lanterns and some sprigs of cherry blossoms in convenient places. It would, in this case, be easy to make a different kind of gateway in back centre, so as to make the change more noticeable. The Curtain rises on the 2nd measure of the last line of the Interlude, *page 52* of the score. Have the Chorus all ready in their positions on either side of the stage, leaving the gateway and centre stage clear. If dancers are introduced in this Chorus, they can do their steps immediately in front of gateway, or dance round stage at the discretion of the director. The dancers should confine their work to only those parts of this Chorus that are written in waltz tempo (*pages 53, 54, 57 & 58.*)

No. 9.

Page 54—“Sweet wedding bells that ring to-day”—Ring bells off stage, if possible, to imitate chimes. At the bottom of this page starts the solo by Muvon Yu, who enters with a flourish through the gate, and comes down stage with an air of great importance. “Assume ye all a facial expression”—Muvon Yu turns R. & L. to Chorus. “And if you think the bride deserves”—he draws himself up with importance. “That is the law”—he folds his arms with tremendous dignity. On the last measure but one (*page 55*) the crowd clutches each other in mock terror. *Page 56*, 3rd measure—the crowd shudders. “For ev’rything I know in law”—Muvon Yu stands like an automaton and moves his mouth while singing these eight measures as though he were a ven-

triloquial figure. Where the 6/8 interlude starts at bottom of this page, the Chorus recover their spirits and all smile happily, the dancing couples coming to centre again for their steps. *Page 57*—last measure but one—chimes off-stage again.

There are eight bars at top of page 59 to give a chance for some lively movements on the part of the chorus to change positions slightly. They can break into little circles here and run 'round after each other in a kind of jog-trot, waddling as much as possible. On the 7th bar of this interlude, chorus resume original position. On the last two staccato chords, they stamp each foot once. "Here comes the Mayor!" All hold hands and wag the head from side to side and backwards and forwards, like china figures. Maintain this action until the 6th measure on *page 60*. Immediately thereafter, release hands. Spread them out as if salaaming, and bow low. Where the key changes, right here, to D major, stretch forth right hands. At the second "Here comes the Mayor" on this page, both hands are outstretched. At the third repetition of that announcement, raise right hands high above heads. Fateddo enters at this point, borne in a chair by two men, who enter through the gateway. They place the chair down, centre stage, and stand on either side of it. Fateddo steps out clumsily, trying to be very dignified. He utters his speech, "That'll do," etc., during this business. When he has emerged from chair, bearers carry it off R. 3.

After Fateddo has said "Glorious!" Ah No is already on, having entered L. 1. Fateddo should *not* pause between his ecstatic utterance of "Glorious" and his question, "Who are you, you pig-tailed popinjay?" His sudden transition here is good for a laugh.

No. 10.

When the introduction starts, Fateddo and the rest go up-stage. He folds his arms and listens with a frowning countenance. A splendid effect can be gained when the Chorus comes in on the responses in the refrain of this number. Properly done, with pretty groupings, the song is good for encore after encore. After his song,

Ah No exits L. 1, the Chorus going off all entrances, R. & L., except R. 1 & L. 1.

No. 11.

When Tung-Waga and Kissimee make their entrance they do so through the centre gate. Eliminate that part of the directions in the Libretto where it says, "They shake hands with many of the crowd". They should omit this, as it tends to unnecessarily delay the action. O Sing-a-Song presently enters, L. 3. She goes directly to centre stage, well down front. Fateddo stands beaming in front, near R. 1; Knogudi is about R. 2, and Kissimee and Tung-Waga stand amid their baggage a little to the left of gateway.

At foot of *page 67*, O Sing-a-Song suddenly addresses her singing to Fateddo, curtseying to him as she does so. He gives a flourishing bow in return. *Page 68*—2nd measure—Fateddo rolls his eyes upwards and leers. 4th measure—Fateddo clasps his palms together, and hugs them ecstatically. When O Sing-a-Song starts the waltz movement, "O Sing-a-Song, though the time has been long", she faces audience, and sings this portion as if her mind were fixed on somebody not present. *Page 69*—4 bar interlude, after "Tear not love apart!" Here O Sing-a-Song smiles and waves her hand to Fateddo, runs to Kissimee and Tung-Waga, kisses them both joyously, then back to original position to finish song. When the dialog is resumed, O Sing-a-Song, where she says, "Take my parasol", goes up to Kissimee and gives the parasol to the latter.

Note: If the extra number, "Japanese Nodding Doll" is sung (as it most certainly should be), omit the direction "Exeunt Kissimee, Tung-Waga and Knogudi", given in the Libretto. If this number is *not* sung, Kissimee and Tung-Waga Exit L. 2, and Knogudi R. 3. But if the number is sung, whether it be by Hilda and Stella or two girls in the Chorus, or by only one girl (for it is good for either Solo or Duet), then the directions specially printed in the copies of "Japanese Nodding Doll" should be closely followed. And here it may be well to say that, strictly speaking, this song should *not* be sung by Hilda or Stella, for the reason that they are

not supposed to have appeared on the scene at all at this particular point. Therefore, it would be well to give the number to one or two of the ladies of the Chorus.

No. 11A.

This number may be interpolated on page 16 of the Libretto, where the direction, "*Exeunt Kissimee, Tung-Waga and Knogudi*," is indicated. Where this Extra Number (which may be sung either as a Duet or as a Solo) is used, O Sing-a-Song and Fateddo also exit after the former's line: "You and Tung-Waga can retire and refresh yourselves." O Sing-a-Song goes off R. 1 followed by Fateddo, walking hurriedly as if to overtake her. The other three use exits L. 1 and L. 2. Whoever sings this number should then enter back centre, conversing in pantomime, if two are to sing it. This dialog follows:—

1st Girl—America certainly does make a difference to a Japanese girl.

2nd Girl—It does, indeed. That country is like a well-regulated oven.

1st Girl—Is America such a hot place, then?

2nd Girl—Silly girl! What I meant is that it takes the raw material from some foreign land and turns it *out* so beautifully! That's why I called America an oven. What goes in half-baked, as it were, comes out—

1st Girl—Done brown. Ah, I see!

2nd Girl—Look at O Sing-a-Song, for instance! Did you ever *see* such a change in anyone?

1st Girl—Well, I hope she has learned more than her aunt did when *she* was a girl.

2nd Girl—You mean O Su-Su San?

1st Girl—*Poor* O Su-Su San!

Then the music for No. 11A starts. The head-nodding effect should be carried out by the singers in strict time to the music of the refrain. It is discretionary to bring on the Chorus at the second refrain. If they are used to sing the second chorus with the soloist or duetists, they must all exeunt quickly, all entrances, at close, while the singers go off R. 1 and L. 1.

Fateddo and O Sing-a-Song now appear again, resuming their conversation as if they had been talking together elsewhere in the grounds in the meantime. They enter back centre. Where Fateddo says, "Oh, you unutterable", etc., he starts toward O Sing-a-Song impetuously. She waves him off coldly at her retaliatory speech that follows. Later, she tosses her head as she says, "You don't have to, I paid for it myself". And when presently she says, "My heart!" she places her hand over her heart sentimentally.

No. 12.

This duet, with its dance at finish, suggests its own business. The refrain, "Oh, dear! what's the world a-coming to?" should be sung with snap, care being taken to enunciate all the lines clearly.

When Harry makes his entrance, after he shouts, "Stop! Look! Listen!" he stops suddenly in front of Fateddo and stares at him hard. When Fateddo utters his line, "And *why* can't the ceremony proceed, pray?" he does it sarcastically, with emphasis on the "*why*".

Attention is here drawn to the Libretto directions that immediately precede Harry's song.

No. 13.

Harry sings this well down centre. At the final phrase, "Of a dear little Japanese girl", he should turn to O Sing-a-Song with smiling face and outstretched arms.

No. 13A.

There is not a moment's wait between this number and the end of Harry's solo. During the four-bar introduction to the Quartette, O Sing-a-Song rises from her seat, takes Harry by the hand, holds her other hand out to Hilda and Stella, who run forward from R., where Fateddo, who has entered with them, stands glaring at all of them. The four—O Sing-a-Song, Hilda, Stella and Harry—join hands and, facing Fateddo, sing to him joyously. Tung-Waga and Knogudi stand in back entrance looking on with dignity.

No. 13B.

The Chorus enter at all L. entrances, quickly, shaking their forefingers knowingly at Fateddo. At the part of

this Chorus that should, if possible, be sung unaccompanied, the Chorus is formed on left of stage, girls in front, men behind, with Hilda, Stella, Harry and O Sing-a-Song immediately in front, in a line that enables each to be clearly seen by the audience. Over on the left, alone, stands Fateddo, the picture of disconcerted and frustrated humanity. When the Chorus sing "Hail, bride and bridegroom!" Harry and O Sing-a-Song half turn and bow to them. At the end of the number, just as the final chord is struck, Fateddo strides haughtily towards the Chorus and addresses them. After his invitation to them to make themselves scarce, the Chorus exits through all L. entrances, singing again "As long as she is happy", etc.

Fateddo utters his line, "Well, I hope you're satisfied", etc., grimly. Harry snaps his fingers at him in replying, "Pooh! A fig for that!" Tung-Waga interposes presently with, "Real pleasure, he means", snapping the words out spitefully. Later, when O Sing-a-Song finishes her speech with "—didn't make a *bit* of difference to my *willingness*, did it, Harry?" she precedes the words by going to Harry, placing her hands around his neck and looking up into his face.

No. 14.

Fateddo should stand a little to right of centre stage, with O Sing-a-Song facing him about half-a-dozen paces to left, and Harry slightly behind her. At her first line, O Sing-a-Song sings to Fateddo, bowing in stately manner as she begins. When Harry starts to sing, she retreats, L., and Harry goes forward to position she has relinquished. *Page 84*—Where the three sing together, they should come forward as they start the line, "But, Heigh-ho! 'twas ever so!" towards footlights, Fateddo on R., O Sing-a-Song centre and Harry on L. At the words "Puff! Bang!" etc., appropriate gestures and business must accompany. After the dance, when all three finish again with the same line sung, the exit should be made quickly L. 1, all moving off backwards.

No. 15.

Before this number starts, Kissimee, at her speech to

Knogudi, beginning "Listen, Knogudi", should go to him and put her arm around his neck in a proprietary manner. When Knogudi says, later, "You mean you want to marry me?" he backs away doubtfully. After Kissimee exclaims, "Oh lor," etc., she must start back suddenly and a little impatiently. Then when he says he is absolutely reckless, etc., Knogudi should fold his arms, addressing Kissimee at a little distance.

Hilda's speech about "common sense" and "innocence" should be delivered wisely, directly to audience. After this speech, Knogudi and Kissimee embrace. Fateddo then enters R. 1, followed by Muvon Yu. The Chorus comes on gradually, R. 2 and R. 3 and centre. After Harry and O Sing-a-Song have entered, they put their first two questions speaking hand in hand. Finally, after the last speech from the now thoroughly-miserable Tung-Waga, all principals come down front in a row. Chorus is grouped R. & L. and across centre. The positions of the principals should be thus, facing footlights:—

1.	Ah No	2.	Fateddo	3.	Tung-Waga	4.	Stella	5.	Hilda	6.	O Sing-a-Song	7.	Harry	8.	Kissimee	9.	Knogudi	10.	Takasi	11.	Muvon Yu
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Page 88—All Principals should sing with the full Chorus. *Page 90*—At the passage marked "Maestoso", the whole company come forward towards footlights. As the last chord is sung and held, all move slowly back as the curtain descends.



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